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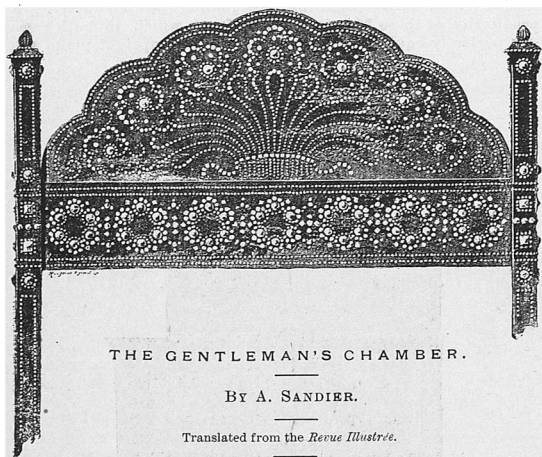
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THE DECORATOR AND FURNISHER.

THE MODERN HOUSE—ITS DECORATION AND FURNITURE.—IX.



Continued from the DECORATOR AND FURNISHER for October, 1891.

THE bed-chamber is the pet room *par excellence*; that which we like to furnish, to ornament according to humor, following our tastes and fancies. It is necessary, in view of its arrangement and decoration, that we know for whom the room is intended, for this room is the one which, taken as a whole, reflects the individual more, and it is perfectly allowable that we may, on the sole inspection of a bedroom, predict the habits or inclinations of the one that uses it. Certain it is that the room of a magistrate or a financier will not be that of an artist or man of letters. But it would push the subtle deductions too far to conclude from these facts and on the way of arranging a room the moral value and capacities of a man. Without doubt, difference of profession does not correspond necessarily and always to difference of character, and is not enough to distinguish one from the other. Often the magistrate is also an artist, and, moreover, a writer may be a perfect business man. Nevertheless, the manners, relations and professional habits define, in the main, those devoted to the daily exercise of the same functions, and mark them in spite of themselves as of one family, and with many points of resemblance.

Consequently, we might class the whole social family in five or six general grand divisions and study for each one of them a

type of bed-chamber; but beside being a very difficult task, we would run a great risk of overlooking many kinds which are worthy of attention without, after all, treating the others satisfactorily.

Thus, we are stopped by a unique type; and since, whatever be our situation in the world, we are at present all soldiers, we hope that in designing a room in martial and military style we will satisfy the greatest number.

Let us take the chamber situated over the dining-room; Fig. 47 shows the general plan of same.

We will put the bed at A, a chest of drawers or bureau at B, the chimney in the angle C, at E a desk, and in the middle of the room a table; D two easy chairs and a few ordinary chairs; at F and G we have spacious closets.

Fig. 48 presents the general decoration:

The heavy woodwork, the door posts, beams and doors are of oak; the portions between the beams are painted in oil; we hang on the walls a striped stuff, with a coarse grain, bordered with a band of a higher tone, relieved by ornaments formed by ordinary hemp cords. Above the doors we will suspend in trophies ancient or modern arms.

Instead of showing the wood of the bedstead and the other furniture we cover them with deep-colored leather, a kind of covering which will mould to the forms, following the lines and contours; we will "sheath" them in a word, using the expression sacred to the *faubourg Saint Antoine*. Then to enhance with a lively tone the rather severe whole, we will adorn it with rows of furniture nails in old silver.

The stores offer us a very full line of these nails with round, star shaped, square or lozenge shaped beads—they are in all shapes and sizes, and the same style is reproduced in series of ten of twelve different diameters. With such resources it will be only a play to obtain the most varied effects.

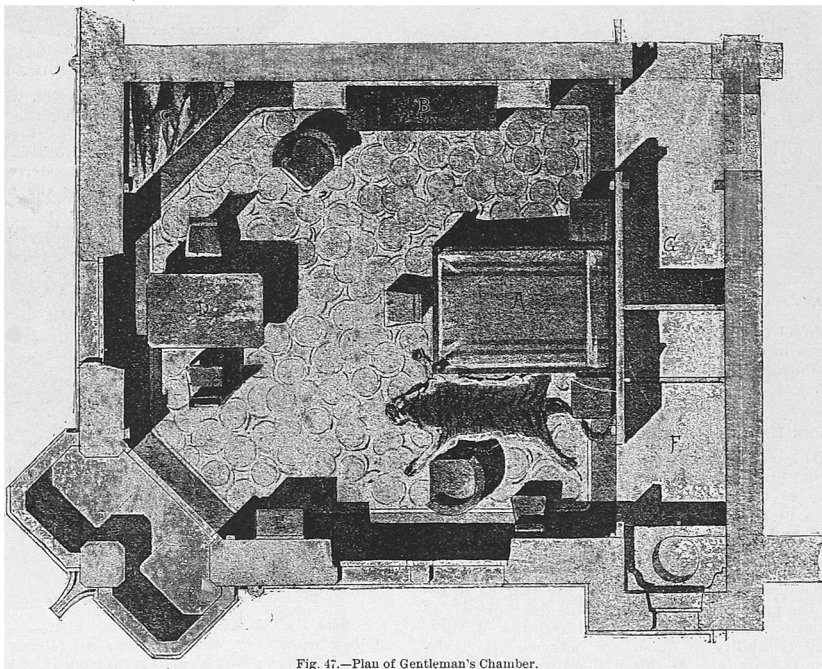


Fig. 47.—Plan of Gentleman's Chamber.

The same kind of decoration may be perfectly applied to the hangings. We will replace the upholsterer's nails with those of the harness maker, having the point double, and which, once opened and bent down reversed on the material, will remain solidly fixed in the chosen place. We cannot see how to obtain greater originality of ornamentation more simply and at very slight expense.

In Fig. 49 we show at the left the tiled chimney-place, surmounted by an open sideboard; on the shelves freely exposed to dust

we will not keep costly bric-a-brac, enamels, fragile ivories, works in silver; but we will place there articles, mostly belonging to men, and appropriate to a soldiers' apartment: two or three specimens of helmets of the fifteenth century, small arms helmets or casques, some gunpowder worked in wood and one or two pieces of ancient brassware. At the right we notice a bureau having at its sides two narrow cupboard for utensils, and over it a large mirror which just fits in the vacant space. This piece of furniture, like the others, is entirely covered with rich leather, set off with nails in old silver.

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We will observe, finally, that the panels of the doors may likewise receive an identical decoration.

THE TOILET ROOM.

The toilet-room is the necessary adjunct to the bed-chamber, with which it should be in direct communication. It should have, in preference to all other advantages, the greatest facilities for permitting quick and easy dressing.

These considerations once fulfilled, we will have time to seek an arrangement at once harmonious and agreeable to the eye, in which we will be able to emphasize the meaning by some decorative ideas drawn in the innumerable methods that the toilet calls to mind. Thus, in part, the plants which furnish us with essences and perfumes, such as the rose, the iris, new mown hay, the violet, the heliotrope and such others as form this special

Fig. 51, at the left, is the chamber door, concealed by a portiere, and at the right another portiere like the one just mentioned and protecting the wardrobe used for day dresses. Above these portieres we have two cupboards for hats, and between them we place the mirror, as large as possible, and reaching to the floor.

The design Fig. 53, shows, before the window and below, the washstand, with its mirror, its shelves and drawers to lock up toilet articles; on each side are cupboards for linen and clothes; below, cupboards for boots, shoes, etc.; overhead, for all kinds boxes, are shelves concealed by small portieres matching the other hangings.

As we have indicated above, these hangings may be decorated with a design of pins arranged geometrically or scattered at hazard, as shown in the other figures.

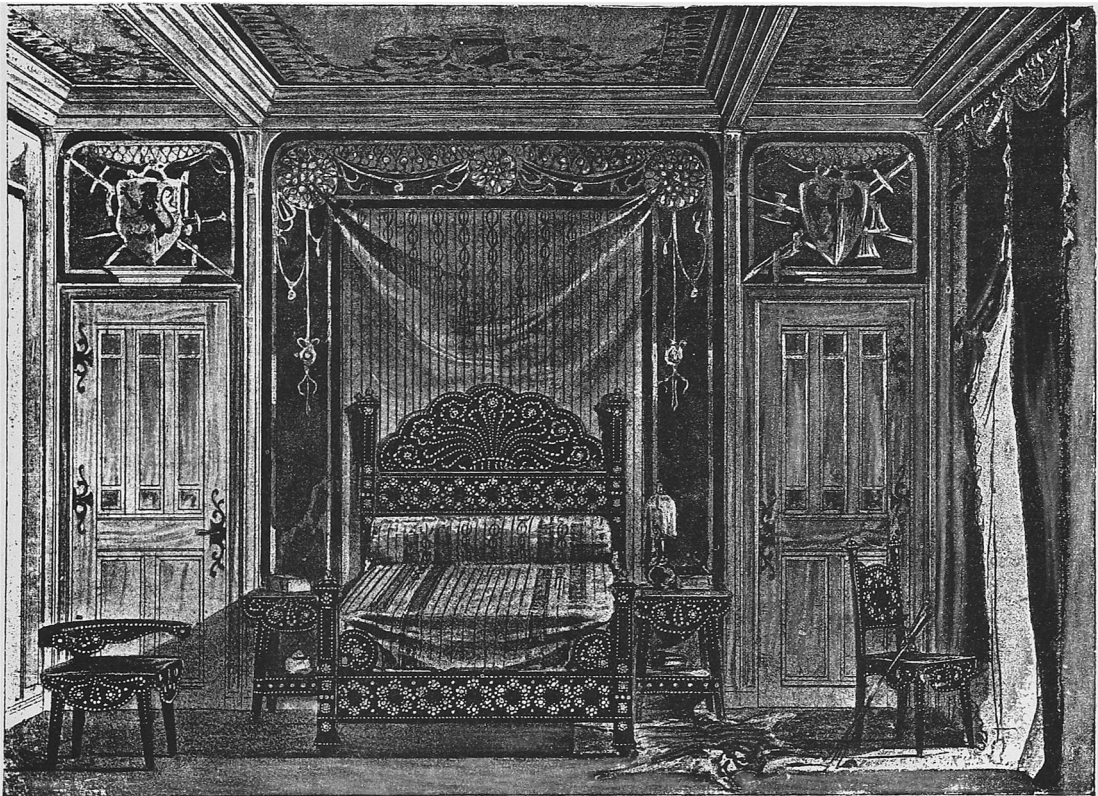


Fig. 48.—The Gentleman's Chamber.

fleur-de-lis of incomparable richness, and further objects useful in toilet itself. The lady's comb, in heraldic shape, pins, curling irons, brushes, hooks and all the thousand little tools so wisely and practically devised, would become for us so many studies, susceptible for the most happy developments.

From the pin, notably, where Delille has found material for only four paraphrases, we will draw an infinity of ideas which we will embroider in threads of silver on a sombre material, or which we will design in or on the doors of the cupboards on the ceiling.

The plan Fig. 50, shows the method which we have adopted for the arrangement of this room. A is the door connecting with the bedroom; F is a large mirror; E, a wardrobe; CC, two spacious cupboards, in one of which may be articles used in bathing, or the tub.

We have sketched the two principal sides of this room. In

The wood-work, in pitch pine, is very simple; for all decoration, use large leaves of lotus, which conceal the angles and form a frieze around the room.

No other furniture but a chair and a wooden stool, which will serve as a step, and may be used to reach the upper shelves.

On the ceiling we print, delicately, flowers, thrown here and there, as though scattered by the wind.

If we are asked to add to the decorative collection which we have just designed and described, some new touches, some features necessary to complete and enrich it, it would be in the same order of ideas in which we have sought our models. On the doors of the clothes presses, which we have voluntarily left naked and without decoration, we will paint, for example, the history of hair-dressing, and by a successive representation of the principal types, fix the chronological development.

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First, the blonde hair-dressing of the Gauls, entwined with mistletoe, the Byzantine crowns of the Carolingian Epoch and the graceful caps of the twelfth and thirteenth centuries, then the high Hennins, those extravagant horns, the fashion of which lasted during the fourteenth century, and which the ladies abandoned only with regret; we will draw then the rich coiffures of the Renaissance, then the high hats of Mme. de Maintenon, bonnets a la Fontange; we will pass from these to the enormous wigs inaugurated by Marie Antoinette to end in the Directoire, with the fichus and the Greek hats of the Merveilluese.

Does this archaic collection seem too serious to you? Have you more taste for actual subjects? Let us take some of the coquettes and very original coiffures of the country, which still exist in some localities; in Normandy, Burgundy, Brescia, we will find models which will yield neither in grace nor elegance to those we just passed in review.

On the doors of the cupboards below we will not fear making a joke, in reproducing some of the forms of former footgear; sandals, and calf shoes, which were worn at the same time as pattens, slippers and sabots. These would be as a pendant to the decoration which we sketch higher up.

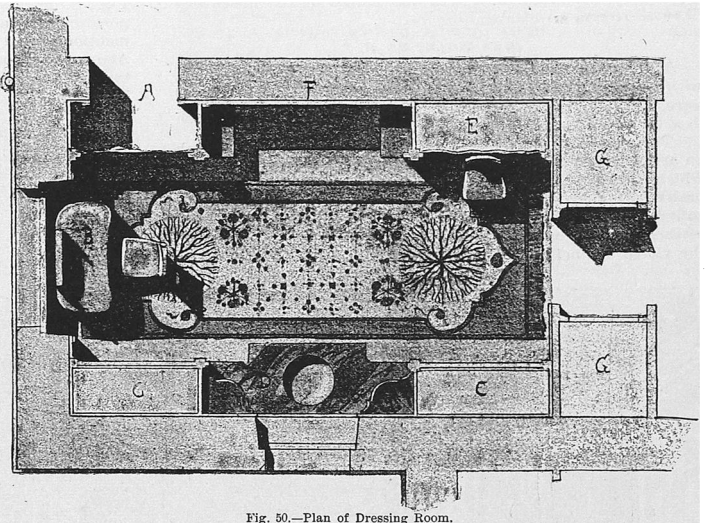


Fig. 50.—Plan of Dressing Room.

it is well to have a change, if only in the color of the background. Few workers are at present aware of the immense

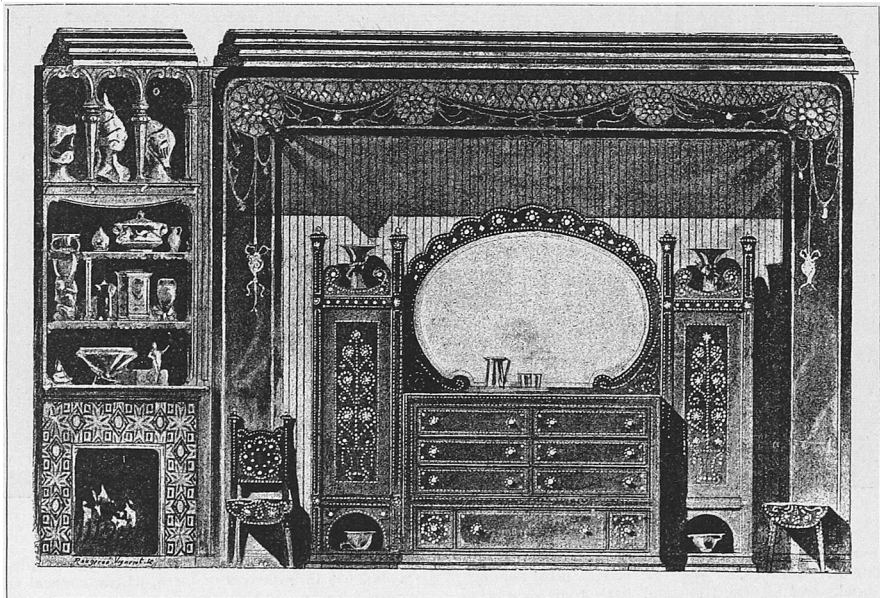


Fig. 49.—Mantelpiece and Bureau.

THERE is too great a tendency with the amateur worker to confine her energies to embroidery upon one kind of material only, to judge by the specimens of fancy work seen in ordinary American homes. Perhaps it is not surprising that when once a piece of work has been successfully designed and executed, say, upon linen, the embroidress feels that she prefers to continue the use of this material rather than run the risk of spoiling her work by trying a fabric of which she has no experience. There is no doubt but that linen is a thoroughly satisfactory material, and one which is appropriate to a dozen uses and almost as many styles of work; but in spite of these advantages

variety of colors in which embroidery linen is now to be had. It is prepared in old gold, red of several shades, terra cotta, peacock, pale blue and green. These linens vary slightly, but average 36 inches in width, and it is guaranteed that the colors will be found perfectly ingrain. The colors look well, one and all, if the embroidery is kept to white or cream flax threads, but more novel is a mixture of cream and fawn. The old gold too, is specially effective if worked with a dark, but rich tone of red, while the pale blue lends well to an applique design of white linen buttonholed round with blue and white. Two shades of red also look well appliqued one upon the other.

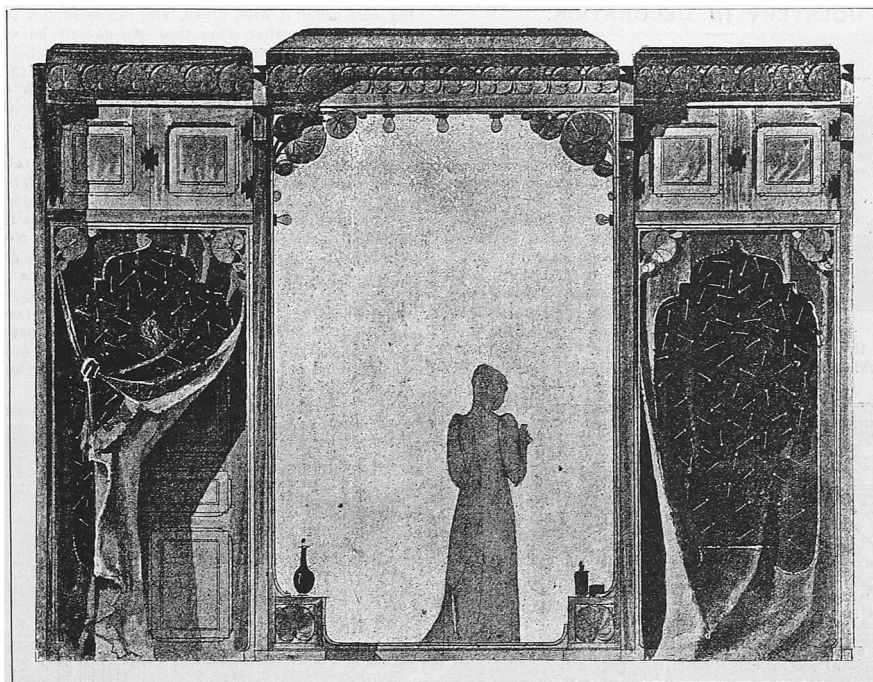


Fig. 51.—Side of Dressing-room, showing Mirror.

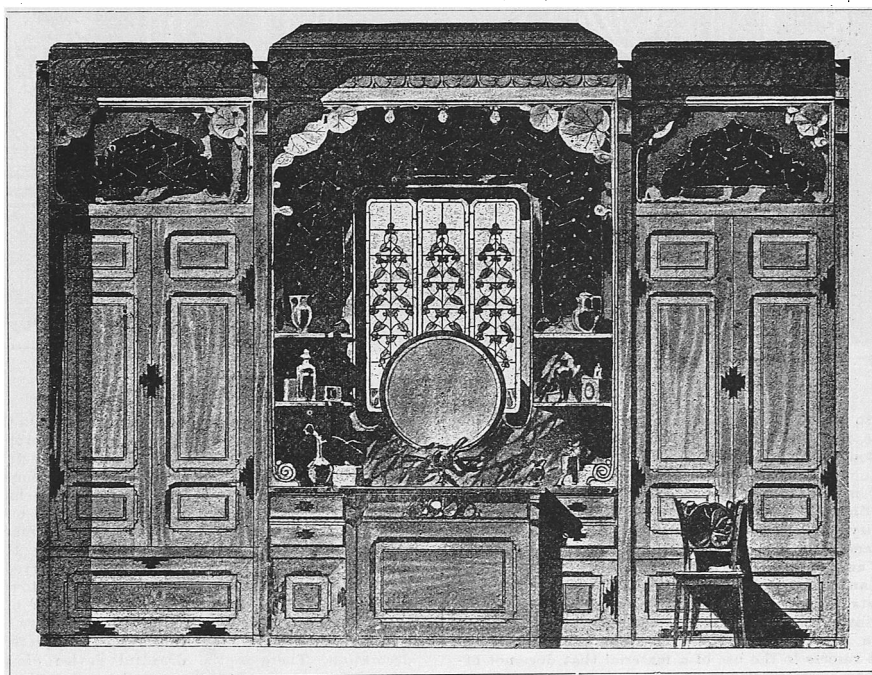


Fig. 52.—Side of Dressing-room, showing Window and Washstand.